

Going Up — En Haut

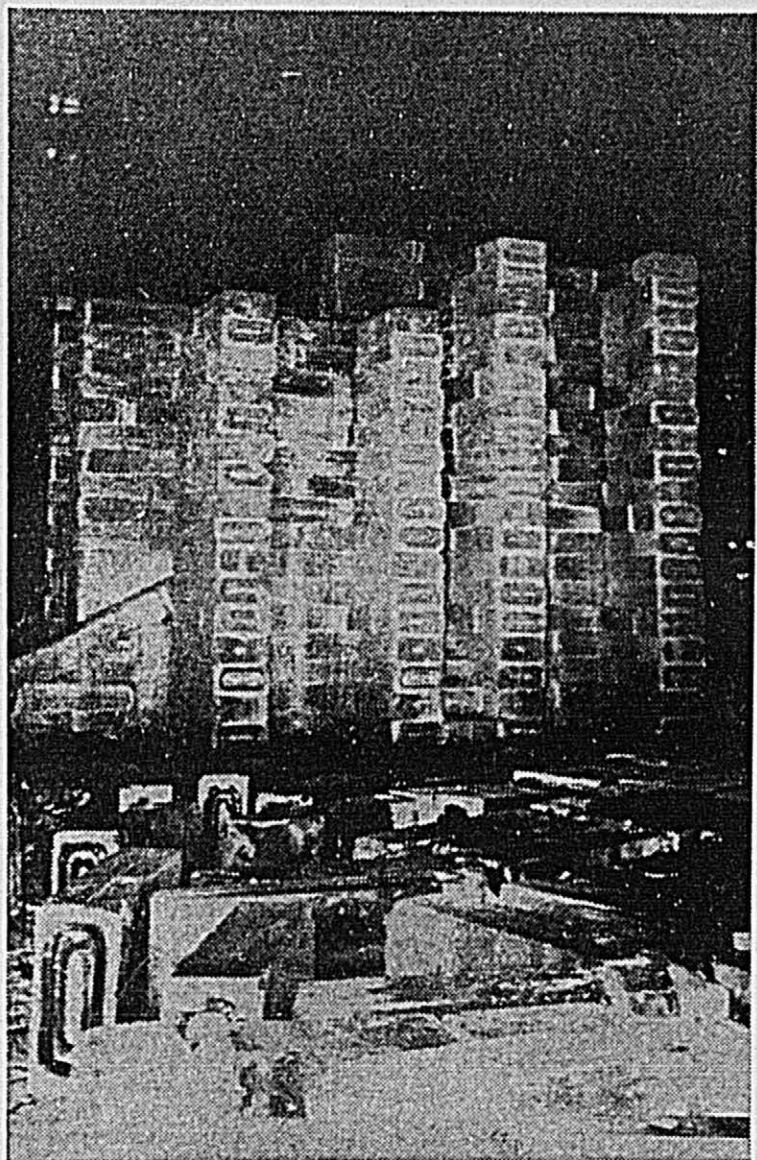


Photo by Dave Davey

McGillians wishing to elevate themselves in this world can take inspiration by watching the progress of the latest Carnival Ice Castle. Some sources report the material used is solid vodka, but others say this theory will take a licking.

Report On UMUN

Four hundred delegates from 70 North American Universities are taking part in the three-day University Model United Nations meeting mainly at the University of Montreal. Here follows a summary of some of the major proceedings of the past two days.

World War II Must Be Ended

"The Second World War must be brought to an end", proclaimed Anatoly Ivantsov, speaking at Loyola College yesterday. The first secretary of the Soviet Embassy in Ottawa, speaking as the Russian delegate to the UMUN, defended his country's actions and stated that a peace treaty was strongly desired by the Russians.

The discussion was conducted in a serious manner with the delegates taking opposing positions on many issues. Besides Mr. Ivantsov, Mr. Joachim Jaenicke of the West German Embassy, Mr. Ruy de Miranda e Silva of the Brazilian Embassy, and Mr. C. E. Diggins representing Great Britain, took part in the meeting. The discussion was chaired by a McGill student of political science, Paul Noble.

CURRENT PROBLEM

Mr. Diggins lightly touched on a current problem facing the Russian government. Answering to the Russian delegate's plea for peace and discussion to settle differences between nations, the U.K. delegate said, "I'm sure Russia consults with other nations before taking action. Like with the Peking government — relations between the two are so cordial."

A light moment was provided when Mr. Diggins tried to explain the worries held by West over Berlin by suggesting how resent-

ful Montrealers would be if their city was divided up.

Mr. Ivantsov replied that this was not a fair comparison since Montrealers were bound by a single economic and social system. "Obviously has never heard of the Separatists", commented the Chairman.

* * *

MacNaughton Upholds Presence Of UN

In many of the areas where people are most critical of the United Nations, they fail to realize that had it not been for the presence of the United Nations, the situation would have been much worse.

Speaking on Wednesday night, Alan MacNaughton, Liberal for Montreal-Mount Royal, followed this statement with a plea for "wider and broader perspective in appraising and understanding the UN today".

He also suggested that the comparative youthfulness of the United Nations, and the amount of work it has accomplished in this short time it has been in existence, be kept in mind.

NOT TO BE DECEIVED

Urging the public not to be deceived by a six-word newspaper headline and so lose sight of the ideals lying behind the concept of the UN, Mr. MacNaughton, a former student of McGill, declared, "The house of the UN has stood through the years. The UN has passed through crisis after crisis and has emerged stronger".

He remarked upon the changing appearance of the agenda as several vexing conflicts disappeared and new trouble areas emerged. None of these victories has been without sacrifice, he said, and yet each has made a substantial contribution to international order.

In line with his plea for public faith, Mr. MacNaughton emphasized: "Many of those who call the UN a weak and timid organization seem to me to have forgotten their history. Indeed, in its 17 short years, the UN has shown an amazing political evolution".

Security Council: Noisy Sitting

The evening session of the Security Council was a noisy and spirited sitting. The Russian delegates played a major part in the evening's proceedings, along with the French and American representatives.

The main issue under debate was the representation of China on the Council. The Soviet delegate from Georgetown University charged that the government of Chiang-Kai Chek did not truly represent the six million mainland Chinese.

He went ahead to state his government's view despite objections from President Dale Thompson. The question was at last brought to a vote, but ended in a tie.

CHILEAN DELEGATES

Another point of contention was caused by the failure of the Chilean delegates to arrive. While the U.S. proposed that the seat should be filled by the Bolivian delegate, Russia strived to get Cuba seated there. President Thompson, however, declared that the seat should remain vacant.

France vetoed discussion on the resolution that the French Army in Algeria should be evacuated and replaced by a UN force.

41 Colleges Send Reps To Debate

McGill will host debaters from 41 Canadian and American Universities next weekend in the annual Winter Carnival Debating Tournament.

The topic of the Tournament, the largest of its kind in the Commonwealth is "Resolved that the Western Alliance must pursue a policy of strength and firmness rather than compromise with the forces of Communism".

The Buchari Trophy, symbol of supremacy, will be up for grabs by such universities as Cornell, Harvard, Columbia, John Hopkins, Western and Toronto.

Delegates to the contest will register next Friday, in Cro-Magnon House. The first preliminary round of debates will take place at 5:30 that afternoon in the McConnell Engineering Building.

ELIMINATION ROUNDS

Two more elimination rounds will be held simultaneously on Saturday morning at 9:30 in the same place. These will culminate in the selection of a top affirmative and negative team. They will square off that afternoon at 2 in McConnell 204.

Saturday at 6 pm, a banquet will be held at the Berkeley Hotel to present the trophy to the winning team. Professor Fieldhouse, Vice-Principal (Academic) of McGill will be the guest speaker.

Professors from McGill and other universities will be assisted by some prominent Montreal lawyers in judging the preliminary debates.

The final debate will be judged by Lieutenant Lugowski of the U.S. Merchant Marine and Professor W. Westley, Chairman of the Department of Sociology at McGill.

No admission will be charged and the public is welcome.

Soviet Embassy Aide Justifies Berlin Barrier

by CHARLIE SHANNON

It was a wise man who first suggested erection of the Berlin wall, a Soviet Embassy attaché philosophized yesterday.

M.S. Divilkovsky, discussing Russian foreign policy before a meeting of the United Nations Club, asserted that West Berlin had served, not mainly as an escape route for East Germans, but as a base for spies and provocateurs. "War might have started in Berlin, had not the Soviet Union acted as it did".

WASTE OF WAR

He stressed the waste of war, declaring the USSR's sincere desire for immediate and complete disarmament. After the implementation of a step-by-step program, he said, the solution of international problems such as Berlin would be facilitated due to the reduction of tension.

In the UN, he reiterated the need for the Troika system in order to better represent in the executive the 16 Soviet and Socialist countries. This would eliminate

Western manipulation as in the Congo Operation.

GENEVA TALKS

Turning to the breakdown of the Geneva test ban talks, the official accused the US of having walked out. The US concession—rejected by the Russians—to merge nuclear and general disarmament discussions, he said, followed closely a Soviet proposal which "eliminated" the problem of inspection. The US then announced resumption of atmospheric testing.

Divilkovsky justified the USSR's 1961 test series as a reply to Western troop increases and threats of force if the East German Peace Treaty were signed. Continued French nuclear testing and allied rejection of Soviet inspection proposals imperiled the defense of the Soviet Union, prodding the government to resume testing.

Unlike the recent American testing to restore the balance of for-

ces, the Soviet Union never felt itself weaker, but had to prove itself stronger.

Ballroom To Be Closed For IVDL Construction

The Cro-Magnon Ballroom will be closed for two weeks beginning Monday to all but

It will be converted into an arena theatre for the forthcoming Inter-Varsity Drama League Festival to be held here February 21 to 24.

Four 15-foot walls will enclose the auditorium, the rest of the ballroom to be used as a backstage and storage area. These walls will be made of millwrap, a stronger cousin of shirt-cardboard, lengths of treated burlap, in blue, red, yellow, and off-white, paint, and of course, wood — spruce or pine, nobody seems quite sure.

Another thing nobody seems quite sure of is just how the walls will stand up. However, to keep the crew aware of the ever imminent danger, a cracked recording of "The Battle of Jericho" will be played continually.

Over these walls will appear a wild and wonderful collection of

stage-lights, a hundred strong, the prides and joys of Tom Pound, Festival Lighting Designer, who is also in charge of lighting for the Red and White Revue.

STAGE AREA

A heavy, black, ground-cloth will mark off the stage area, and the balcony will be covered up, but theatre designer Wit Rybczynski assures all those who go to the attic that a small passageway will remain.

The theatre will be built in nine days, used for four days, and torn down in one hour—if it is still standing.

Males interested in expending their excess energy, or sublimating their suppressed desires, or even working for the festival, may apply to Sylvia Bank, Convener, noon-hour at the Player's Club.

Carnival Tickets

Tickets for all Carnival events are on sale daily from 12 to 2 pm in the Arts Building, the McConnell Engineering Building, the Union, and the Physical Sciences Centre.

Students are reminded that hockey tickets will be on sale only until Monday when the remains will be shipped to the U of M for sale there.

Three Ontario Colleges Become Amalgamated

GUELPH (CUP) — A new name for an old Ontario college is in the offing. A bill, read in the Ontario legislature recently could result in the Ontario Agricultural College, the Ontario Veterinary College, and Macdonald Institute being brought under one administration.

The new name for the trio of schools will be the Federated Colleges of the Department of Agriculture. It will still retain its affiliation with the University of Toronto.

Bill 49 is expected to "permit greater co-ordination" of the activities of the three schools, with the ultimate aim of university status being accorded to the Guelph institutions.

EXECUTIVES

Under the proposed organization, the president of the Federated Colleges will be the chief executive officers and Chairman of the President's Council, which consists of the Deans of the three colleges. In turn, the dean of the college is the chief executive officer of that college and will appoint his own Dean's Council.

Basically, there are no major changes in the colleges, but the organization will be revised to

wards integration and university-type administration.

A second measure, Bill 50, "provides for the establishment of an agricultural research institute to direct and control programs of research in agriculture, veterinary medicine, and household science, and provides a means of co-ordinating such projects in Ontario".

Dr. T.L. Jones explained that these bills have a two-fold purpose. They support the student education program and also research and extension, and in doing so, will inform the public as to the expenditure of their money. However, little or no change will be evident in regard to student life.

NFCUS Seminar Feature Speaker Is St. Laurent

LENNOXVILLE (CUP) — Louis St. Laurent heads a notable list of speakers definitely on the agenda for the Quebec NFCUS Regional Seminar. The meeting is scheduled for Bishop's University February 17 and 18.

Theme of the seminar is: "The Canadian Identity — A Positive Force?"

Other speakers set for three panel discussions on Canadian politics, economics and culture include: J.W. Pickersgill, federal M.P. for Bonaville-Twillington; W. Earle McLaughlin, President of the Royal Bank of Canada; French Canadian actor Gratien Gélinas; economist Scott Gordon of Carleton University; C.M. Drury, president of the Montreal Board of Trade; and Heward Grafftey, federal M.P. for Brome.

The seminar discussions will be held in both English and French. Some 37 bi-lingual student delegates from nine Quebec universities and colleges will attend.

PREVIEWS

Today

IVCF

Prayer meeting for commuters. 1005 Sherbrooke, 1:30 pm.

NEWMAN

Rev. J. Aggaeus speaks on "The Church in India" and "The Christians of St. Thomas", Newman House, 8 pm.

NEW DEMOCRATS

Compulsory meeting. Cue Room, 1 pm.

PSYCHOLOGY CLUB

Learning theories, Maze demonstration, Biology 250, 1 pm.

CURLING CLUB

Curling, Montreal Caledonia, 2-5 pm.

FILM SOCIETY

"The Magician". (Bergman, Sweden) Guests 50¢. PSCA, 4, 6:30, 9 pm.

SCM

Dinner and discussion. Prof. Judkins of Fine Arts to speak on "Attraction and the Human Spirit". SCM House, 6:30 pm.

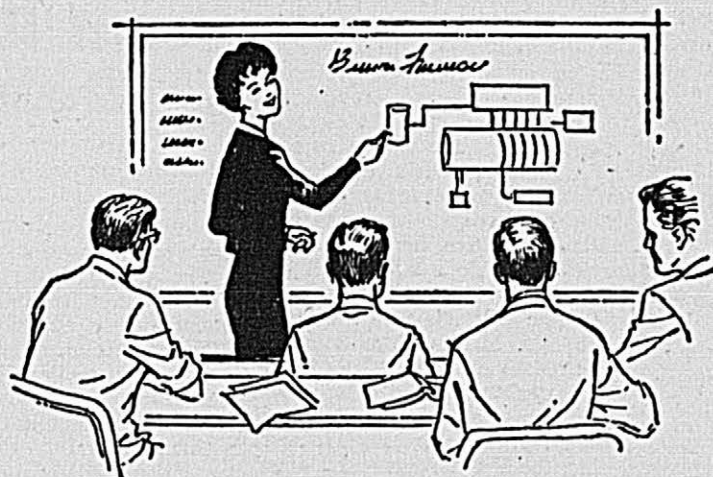
RIFLE CLUB

Riflery 7-9 pm, pistolry 9-10 pm. Currie Gym Rifle Range.

Weekend

SZO

Samuel Meiri on Zionism in America and Israel 1939-45. Folk dancing. 2025 University, 8:15 pm Sunday.



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Dateline-(CUP)...

by Bayla Schecter

Election Big Farce

RYERSON INSTITUTE OF TECHNOLOGY: The SAC elections must go down in history as one of Ryerson's biggest farces and, more seriously, a flagrant breach of the SAC constitution.

Amid accusations of illegal voting, the winners were finally declared. Open ballot boxes and a lack of an official voters' list were the two more glaring irregularities in an election that seemed geared to invite irregularities.

Students were asked to show either a NFCUS card, a Privilege Card or merely show that they were listed in the Student Directory. If a student so desired, he could vote at one booth using his Privilege Card, go to another booth and use his NFCUS card.

Then, simply by waiting for a change of ballot officers, use his registration in submitting a third vote.

The results were not announced to the student body, which the editor of the Ryersonian considered "an insult to the intelligence of the whole student body".

The editor states that a new election must be called. When comparing this election (?) to the one held at McGill last March, it is no wonder that a new election is being called for.

Pomposity Collected

UNIVERSITY OF SASKATCHEWAN: People who make The Sheaf (U of S's newspaper) ill: "People who ask you your mark so that you will ask them theirs"; "Nary Bigbore—the type who opposes everything and proposes nothing"; "People who keep telling you how expert they are when they have proven they aren't"; "People who swear by the Time Magazine".

Remind you of anyone?

Samaritans Move In

CAMBRIDGE UNIVERSITY (ENGLAND): With undergraduate suicide rate twelve times national average; and after three deaths in three months; a 24-hour telephone service to help those contemplating suicide is to open in Cambridge.

This follows the news of another student suicide on the first day of term when 19-years-old John Copleston was found dead in his gas-filled room. This is the sixth death of its kind in the University in the past 12 months.

John Copleston's Tutor, Dr. R.E. Robinson, has cited the incessant strain of academic cramming from the 11-plus onwards as a main contributing factor.

John Copleston was rated as one of the best historians in his year in the country, with a brilliant future ahead of him.

Not all news is good news, and the best of it cannot always be put in the forefront.

Tired, But Happy?

UNIVERSITY OF TORONTO: The headline of the latest issue of The Varsity stated "Winter Carnival Great Success For Everyone". Then in the story that followed an account was given of The Brothers Four performance.

"After the second intermission and with the aid of poor lighting and a faulty sound system, the Brothers Four mounted the stage to complain about working 'in an igloo'."

"Their hour-long concert and impromptu routine awed the uninitiated folk-music lovers but reduced the Brothers to doing the Twist at the Fiji House afterwards."

I believe there has been a slight contradiction in terms, much as I am sure that the carnival was enjoyed by U of T.

Whoops

UNIVERSITY OF WESTERN ONTARIO: The curtain rises too soon — the cast of "Down The Hatch", the performance of the acting group here, froze as the curtain went up three minutes early on Monday night.

Director Paul Soles lauded the cast for reacting swiftly to the emergency so that the audience did not realize the error.

It seems that this is the only part of the performance that could be lauded, for the review was proclaimed in The Gazette to be "a disappointing evening".

Shakespeare's Bible

UNIVERSITY OF TORONTO: "You have often heard of the claim that Christopher Marlowe wrote many of William Shakespeare's plays. Well, Shakespeare has his revenge.

A rumour has been circulating around this campus that the King James version of the Bible was written by Shakespeare.

The evidence "in the 46th Psalm, the 46th word from the beginning is 'shake' and the 46th word from the end is 'spear', obviously a code for the name of the incomparable bard. What's more, the Bible was written during the 46th year of Shakespeare's life."

NDP Program Explained

by NOEL ROY

"Social Security is not a monopoly of any particular political ideology. The New Democratic Party cannot build its platform solely around it. However, the New Democratic Party offers it in far broader and more comprehensive terms."

This statement was made last night by Andrew Andras, Director of Legislation in the Research Department of the Canadian Labour Congress, in the last in a series of lectures sponsored by the New Democratic Party of McGill on their party platform.

"The level below which the individual should not fall is related to the level of the general welfare of the country", Andras said. Thus Social Security should not only bring the individual up to the bare level of subsistence, but also to the "health and welfare level".

Andras pointed out that the New Democratic Party plank on Social Security has ten main points, the most important of which are a national health plan of the type currently being implemented in Saskatchewan and a comprehensive system of old-age security.

HEALTH PLAN

Andras claimed that a national health plan would provide a high quality of medical care efficiently and effectively for all Canadians

with no barrier between financial resources and services needed. He said coverage should be universally available, and that services should be comprehensive and of high quality.

He urged that there should be no charges which would place a financial burden on those who need it most, and that the relationship between doctor and patient should be a meaningful one.

OLD AGE SECURITY

Andras claimed that his party's proposals concerning old-age security were more comprehensive than those proposed by the other parties.

He said the old-age pension plan would be partly a flat-rate payment without a means test and partly a wage-related contributory scheme. To protect pensioners against inflation, he also proposed a productivity factor and an escalator clause.

He also pointed out that his party advocated the introduction of survivors' benefits, cash sick-

ness benefits, and maternity benefits, as well as the extension of Unemployment Insurance coverage and an increase in the ratio of benefits to previous income from a half to two-thirds.

The party has also promised increases in blind pensions, and disability payments to restore them to their former purchasing power.

U of M Students 'Borrow' A Horse And Mayor's Seat

Once again University of Montreal students showed that McGillians are no match for U. of M. "scholars" when it comes to resourcefulness.

While McGill is satisfied to build the greatest ice palace in history, U. of M. students have managed to keep the Montreal Police Department busy on two counts.

Besides stealing a horse from a local convent, the enterprising students also borrowed, without Mr. Drapeau's knowledge, the mayor's chair from the Municipal Council Room.

The Mayor let them keep the chair for a day but the students apparently decided that the horse would not be happy in the unequine atmosphere of the University, and returned it to the convent.

ELECTRIFICATION

According to the Dominion Bureau of Statistics, there are approximately 40,000 electrified farms in the province of Alberta.

Nordair Reduces Fares For Students

Air travel will soon become the cheapest method of transportation for many Canadian university students.

The Air transport Board has recently granted permission to Nordair Airlines to reduce fares by 50% for students at accredited universities. These reductions apply to regularly scheduled flights only.

As a result, the cost of flying will become less than bus or train rates in many cases. This new policy goes into effect starting March 1, and will last until May 31. Next year, and in all subsequent years, the special rates will be in effect for the entire school year, from October 1 until May 31.

SEATS NOT RESERVED

Students wishing to take advantage of the special rates cannot reserve their seats. Instead, their names will be written on the flight list, and only seats not reserved by regular passengers will be available for student use. These seats will be allotted on a first-come-first-serve basis.

Nevertheless, it is expected that accommodation will generally be available in all cases. Nordair is at present increasing its stock with 44-seat Dart-Herald Prop-Jets, and

Indonesian Ambassador To Talk On New Guinea

The Indonesian Ambassador to Canada will speak here on Monday concerning the dispute between his country and Holland over West Irian (Dutch New Guinea).

His Excellency L.N. Palar will be a guest of the Indonesian Club of McGill. His position in the question is somewhat unique since he was educated in the Netherlands and fought in the Dutch underground in World War II. He was also a member of the Dutch Parliament.

Moving to Indonesia, he became Ambassador to the United Nations, Russia, India, and is now his country's representative to Canada.

The dispute that will be the subject of his speech has gained world-wide attention, as other nations have come to realize the seriousness of the situation. The disagreement centers on the fact that West Irian is under Dutch control while the government of Indonesia claims it to be an integral part of its own territory.

REFUSALS

Indonesia has refused to negotiate on the question until it has been assured that it will secure the transfer of the administration of West Irian from Dutch control. The Netherlands have refused this demand, and thus tension has grown on both sides.

Many of the nations of Asia and Africa have supported Indonesia in the controversy, while the western powers have, for the most part, remained neutral in the dispute.

All students are invited to attend Ambassador Palar's speech on Monday, and to hear the facts

from a man intimately connected with the situation. A question period will follow the speech.

Dalhousie Students To Break

HALIFAX (CUP) — Dalhousie University undergraduates will get their first mid-term break for study purposes this year.

Classes will be suspended for the period of March 14-17.

The break was announced by the faculty on the advice of the curriculum committee. Unanimous acceptance of the proposal was given by Students' Council February 1.

The original proposal put forward by the Council was that the break should take place the first three days of the week following Munro Day, February 13.

FACULTY OPPOSED

However, the faculty were opposed to two weeks of classes being broken up, and made the counter proposal accepted by the student government.

Heather Hebb, representing the Student Council asserted that this was a big step towards better relations between students and faculty in relation to the formulation of university policy. She emphasized that the break was essentially to allow students to catch up with their studies.

MCGILL CAMERA CLUB

Photo Contest

Rules and entry forms available at the Union Tuckshop

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ST. FAMILLE 3566 (Milton) single, double rooms, new furnitures, sink, hot water, fridge, hot plate, \$9 and \$12 weekly — VI. 5-4634.

LOST brown leather wallet containing money and personal effects. Finder please phone John Mount, HU. 8-7078. Reward.

WANTED students who room near McGill: why not have supper in the Union Cafeteria? Open evenings 'till 7 pm.

WANTED: ride to Toronto or London on Carnival Weekend. Willing to share expenses. Phone Harro, VI. 9-6974.

LOST: large black purse in Chem. Ladies lounge Tuesday. Please return at least cards to S. Kelly, GL. 3-4540, or to R.V.C. desk.

FOR SALE: Harmony Broadway arched Western guitar. Adjustable bridge, pick-guard, sunburst finish, white trim. Also automatic chord-setter. Les. 271-3703.

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The Oldest College Daily in the Commonwealth
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IN CHARGE OF THIS ISSUE
r p (News Desk) and the faithful few: Gregory Cyril Chodos, electrifying Carlo, electrified Ilona, Page One Shalit, one chicken coop, and Estonian Coffeeman, Sue from London who has never heard of the Thames, Howard Golden in a new role, and Paul Bananaman — printer's devil K.C.S. Stevenson (Features Desk), with a bit of loose help and a lot of Horsh. Panoramic Tom, the greatest term paper writer of them all. Big Bad Bo (Sports Desk) no applause please. Ed Iwasiw, Enn Raudsepp. Photos by Davey, Burstin, Saurio and others. Buy your own tickets to go north. Best wishes for a happy and prosperous Lincoln's Birthday.

FEBRUARY 9, 1962

Have Cause, Won't Act?

Rumour has it that there might be some changes seen in the format of the Panhellenic opening Rushing Tea in the coming year. It is a pity that as yet these rumours have not been backed up by any concrete discussion or action.

A great deal of attention was given some two years ago to the fact the Panhellenic Council seemed to be endorsing a policy of religious segregation by allowing separate sign-in desks for Jewish and Christian women's fraternities to be set up at the official opening Panhel Tea. After various editorial comments and letters of explanation on the matter the whole issue was unfortunately allowed to drop out of sight.

During the past few months, however, the offending matter was again resurrected in the form of a protesting letter plus alternative suggestions from one women's fraternity. We may not agree with the proposed remedies but we are certainly in concurrence with the call for immediate investigation and some satisfactory solution to the present division in the ranks.

Actually, we are not asking for very much. As the situation now stands, we are not aware of any women's fraternity which has a bias clause in its constitution. In demanding a homogeneous rushing program, we are only challenging our Greek letter girls to stand up to their own written convictions.

Neither are we being unrealistic about the whole proposal of integrated rushing. We realize that during the many years of their existence on the McGill campus, the creation of distinctly different atmospheres and varying conventions have, in themselves, been the cause of separation between the two groups. Through integrated rushing, however, we are not asking the fraternities to give up their traditional positions or to become eight anomalies, identified only by their different letters.

We are asking for the precedent of an honest and open invitation from all fraternities to all rushees. We are asking for a rushing program which will afford every rushee the opportunity to see the traditions of every house and make her own choice without having a priori restrictions made for her.

We are saying its about time fraternities took some remedial action without having to be prodded.

Here's Your Chance

Elsewhere in the paper, our readers will find the first SEC ad calling for nominations for top student posts. A chronic complaint during the election season, turning into the perennial excuse for the usual low rate of voting is lack of contact with or knowledge of the prospective candidates.

Looking into this situation the Daily has decided to reinstate a column of a few years ago called "Questions Please". Beginning February 11 questions from the student body directed at all or any of the candidates on topics of policy, election promises, background and any other informative data will be accepted in the form of a letter handed in to the Daily. We in turn will pass these on to the nominees and then print both question and answer in our "Questions Please" column.

We are doing our part to remedy the cause of annual complaint. We will soon see whether these excuses are fact or fiction.

Letters To The Editor

More Comments On The Indonesian Question

Dear Madam,

Referring to Mr. Bramer's comments on my previous letter, I hope that Mr. Bramer has been able to see by now that that letter was merely intended to answer the question why Indonesia was no longer interested to negotiate without prior condition on the dispute. His letter has made me feel obliged to defend the Indonesian stand on the dispute.

When the Netherlands changed the name "Nederlands Oost Indie" into "Indonesia" in her constitution in 1948, I assume the Dutch leaders knew that when our leaders, Mr. Sukarno and Mr. Mohammad Hatta, proclaimed the Indonesian independence in 1945, the two leaders meant to proclaim the independence of all people living in the area which, till 1942, had been known as Nederlands Oost Indie.

I assume that if there were any doubt in 1948 on the part of the Netherlands that West Irian was a part of Indonesia she would have mentioned explicitly at that time when the amendment of her constitution was taking place that West Irian should be excluded from Indonesia. But it did not occur to the Netherlands at that time. Apparently, to the Dutch, it was then obvious that the "residencie" — meaning an administrative unit under a province — of West New Guinea was an integral part of Indonesia. But suddenly in 1952, while negotiations on the dispute had been going on for more than one year — the Dutch found some reasons to make it constitutional that West Irian was "Dutch West New Guinea".

Mr. Bramer was concerned with my — using his term — "glorification" of the Indonesian government preferring mere nationalization of Dutch enterprises above asking the — again, using his term — "communists for more weapons". That one could think that the justification of that action was based on an economic interest is a puzzle to me. That nationalization had, at least for a while, jeopardized our economy.

It was something else which made me "glorify" our govern-

ment preferring to nationalize Dutch enterprises to going to the "communists for more weapons".

Suppose, at that time, having realized that it was impossible to find a solution through the United Nations, my government decided to do which apparently Mr. Bramer found preferable. Could Mr. Bramer not imagine what the consequences might have been for the world at large?

If, by having done so, my government had still been able to maintain Indonesia's neutrality as it has succeeded to do in spite of the difficulties, the consequences might not be too bad. But who could guarantee that if my government at that time really did what has been suggested by Mr. Bramer, Indonesia would still have been able to maintain her neutrality? I hope Mr. Bramer would be willing to imagine what the consequences might have been if Indonesia ever gave up her neutrality.

The Dutch plan to give self-determination to the West Irianese natives is very mischievous.

I'm afraid that many sincere non-Indonesians have the same opinion on the matter. Let me just mention two names. A certain Dutch by the name of Professor Mr. B.V.A. Roling, who was a member of the Dutch Delegation to the United Nations in 1957, pointed out in his book "New Guinea, A World Problem" that the argument of self-determination for the people of West Irian was only adopted by the Netherlands as a matter of political expediency, for international consumption. He said among others:

"There were understandably many delegates who definitely did not take the argument on the

right of self-determination of the Papuans seriously".

Professor Duynstee, a professor at a Catholic University in the Netherlands had said that the promise of the Netherlands Government to give the people of West Irian the right of self-determination was "nothing but a swindle". He used the term "swindle" while he was addressing the Utrecht Student Association some time in September last year.

Mr. Bramer doubts whether my President really believes that the natives of West Irian would rejoice in a liberation by Indonesia. My President does not only believe but know that they will. The Netherlands has never said anything on the Indonesian claim that during the revolution hundreds of West Irianese natives had fought side by side with their compatriots. They fought not only in the other areas of Indonesia but within West-Irian as well.

Some readers may ask: "What about the 'Papuan Council' and what about the absence of any group which is pro-Indonesia?" I'm afraid I cannot provide any answer to such a question. But someone else, an Australian by the name of Mr. Herbert Feith, who is a research fellow at the Australian National University, will help the readers. In a paper he presented to the "New Guinea Society" on June 28, 1961, he said:

"In the first place, it is a condition of political participation in West New Guinea to be anti-Indonesian. Secondly, there is evidence that pro-Indonesian groups of Papuans have been jailed. And thirdly, one cannot leave out of consideration the claims of (Mr.) Silas Papare and the group of Indonesian-exiled Papuans around him to speak for the people of West New Guinea".

Referring to Mr. Bramer's comment on the "inefficiency" of my government, I hope that Mr. Bramer never has nurtured in his mind the idea that developing the economy of a country whose population had been kept poor and ignorant for more than three centuries, and whose annual birth rate is more than 2 per cent, is an easy matter. Anyhow, let no Dutchman say anything on how to run the Indonesian economy. To an Indonesian who happens to know a little bit about the Dutch way of running the Indonesian economy, his advice or criticism would sound — to use his term — "amusing".

On the "impressive" figures shown in Mr. Bramer's letter, I only can say: What other means would Mr. Luns otherwise have to justify his policy of continuing to keep the "Dutch" — using Mr. Bramer's terms again — "best possession in the Pacific" if his administrators in "West New Guinea" were not able to provide him with some figures to "impress" the other delegates at the United Nations?

I have been warned that this letter could not be published unless kept within limit. Unless desired by some of the readers, I have to leave some of Mr. Bramer's statements unanswered.

B.S. Muljana

The Problem Of Recreational Skating

Dear Madam,

Three days ago, you published a letter from Mr. Ames, in which he complained that the facilities at the Skating Rink are inadequate for the students' demands. Allow me to reply to this, and other similar letters.

The SAC set up a committee to look into this question last December and the report was submitted some three weeks ago. Through some misunderstanding this report did not reach the Daily.

The committee came back with certain findings and results, and a recommendation.

The Winter Stadium is not a paying project, and never has been. The money which the students pay as an Athletic Fee is sufficient to cover the expenses of the various sports, but not the upkeep of the facilities. Any revenue which the stadium has, is from the rental of the ice. Even so, the deficit is in the neighbourhood of \$8,000. This will probably be increased in the future, since added time will be allocated for the Intermediate Hockey Team.

Whilst I will agree that the idea of the ice being available for all and sundry at any time is

a good one, there must, however, be some practical approach to this. The facilities are free to the students, and thus as long as this policy is continued, the time must be somewhat limited.

I might add that since the extra hour has been introduced (as a result of the committee's findings), the added interest has not been sufficient to warrant the continued use of the ice. Last Saturday, there were more maintenance staff in attendance than there were students. If this is an indication with which the students respond to the efforts of the Athletics Department, fair enough, but let us not hear any more complaints. Arrangements are in progress to work out some alternative method for the future years, however, there must be some concrete proof on the part of the students that they really wish to have additional recreational skating.

Peter C. King,
Chairman,
Students' Athletics Council

M^cGILL DAILY PANORAMA

FRIDAY, FEBRUARY 9, 1962

Mirror On Montreal

NATIONAL THEATRE SCHOOL

"To meet the needs of Canada's growing theatre, this country must train its own professional artists and workers." Thus the National Theatre School of Canada states its reason for being.

Situated in a grey dingy building on Mountain street, the school was opened in the fall of 1960 with this aim in view. One hundred and seventy students applied at this time, and following the auditions, thirty were accepted into the school of acting. The following year saw the opening of a production course; forty-one students were accepted out of the two-hundred and eighty applicants.

At the present time, there are seventy-five students enrolled. Next year, they hope to reach the maximum enrollment of one hundred and ten. "Students are accepted with regard to their potential performance. Of course, in the case of the production course, past experience and training are definitely considered," stated Mr. James de B. Domville, administrative director of the School.

CBC Encouraging

The School is receiving much encouragement of the CBC which is willing to hire the young actors and actresses. He added, "So far, the only problem with the CBC has been the

duty explaining that some of the students are not ready for professional work. However, this problem is a happy one."

When asked how a "finished product" of the school would compare with other actors, Mr. Domville replied that first of all, any actor who considered himself a finished product upon leaving the school, will not go far in the theatre world.

"Any great actor will always continue to learn. However, our trainees will have a far better chance for development. But this does not mean that their success is guaranteed. Alec Guinness, for example, was asked to leave several drama schools."

"We are concerned just as much in the total effect as we are with individuals, and as much with the development of theatre in Canada as we are in the school itself," he continued.

Discussing the effect of the School on the Theatre in Canada, he said: "It can act as a natural resource for the theatre in future years. The school is another stepping stone towards a good calibre of theatre in Canada."

Work In Canada

The majority of the students have no intention of working outside Canada, although there are definite

"friendships" between Canadian, French, English and American theatre. "They are in touch with what is going on over here and vice-versa. However, we have no real intention of training actors for the French Theatre in France," he observed with regard to the Montreal-Parisian Theatre relationship.

As far as Montreal theatre is concerned, he mentioned that the new Place Des Arts will cause tremendous increase in the Montreal audience. Any large new hall will do this, he stated. Mr. Domville cited the O'Keefe centre in Toronto as an example.

by **EVE KRUPSKI**

"Of course, the O'Keefe Centre is hopeless from the point of view of drama, but it had a great effect upon the audience in Toronto. It is a rather sad way of doing this, but it has its effect."

Since the Place Des Arts will be renting its auditorium, it in itself will not influence the calibre of work being done, other than providing better physical facilities.

Manitoba Centre

Mr. Domville mentioned the Manitoba Theatre Centre in Winnipeg as "the sort of professional theatre that we are trying to see nationally. It has a high standing and some of the students when they leave this school can go directly to that company."

"Of course, we are interested in all amateur production. In fact, the Dominion Drama Festival was very instrumental in the founding of the school. Nevertheless, we are predominately interested in the professional theatre. We are after all, supplying professional people."

The students of The National Theatre School work at least nine hours a day. Every aspect of theatrical training is covered. "The actor deals with three things; the body, the voice

and the imagination," said Domville. Each course offered trains one of these three.

For the development of the body, movement classes are given. These resemble gym classes and involve rigorous movement. Fencing for lightness, and dancing for grace are included. The students are also taught acrobatics and the art of dropping dead gracefully.

Readings

The voice is trained by practice in text-readings. Starting with the want-ads in a newspaper and proceeding through news-stories and short stories, they finally reach scenes from plays. "This aids in the instant interpretation of any given text, and creates a facility in the treatment of the written word," stated Domville. He also said that this ability will greatly aid in an audition as an actor in a single reading must be able to give a good sample of the work that he can ultimately produce.

Another aspect of voice development is the classes in diction, or the art of voice production. This is distinct from the art of voice training.

The imagination of the actor is aided by the classes given in improvisation where the student actors and actresses interpret scenes without the use of a written script. They utilize mime, and masks and other props to portray their meaning.

Interpretation

With the same end in view, the students are given classes in interpretation. There they rehearse scenes from various plays and often interchange parts.

"All this provides the actor and actress with the tools that they will utilize in his profession," Domville said.

The building in which the school is situated contains various sizes of classrooms, a cafeteria and a library, one of the largest theatrical libraries in Canada. In the classrooms, lectures on history of the theatre are given as well as those courses listed above.



Photo by Paul Sauro

James de B. Domville, Executive Administrator of the National Theatre School, at work at his desk. Mr. Domville, a McGill graduate, wrote the music for the Red & White Revue's most notable achievement to date, "My Fur Lady".

MOVIES

THE DEVIL AT FOUR O'CLOCK

"The Devil At Four O'Clock", now at the Palace, is not an exceptionally good film, although it is occasionally exciting. It is to be praised for its ambitiousness (the theme of the picture appears to be the recognition of the importance of taking a responsible action) and it has some excellent moments, but there are long barren stretches in between.

To a small South Sea island come three convicts and the future priest of the island. They meet Father Doonan (Spencer Tracy), an unconventional priest who feuds with his parishioners and runs a leper colony on the side. The convicts are brought to work in the colony, which houses, a host of charming young lepers who run around as happily as the children in "The King and I" (among others, there is an attractive blind girl, played by Barbara Luna). A volcano on the island erupts and Tracy evacuates the children. He receives the aid of the convicts, and on the mountain, big things happen: one of the convicts (Frank Sinatra) marries the blind girl; and Tracy brings himself to perform the Act of Contrition.

The victims of the conscienceless self-interest the film attacks are the priest and the children themselves. When Sinatra learns through the stripes of a sacrificing friend what he must do, his decision develops convincingly in the action of the last half-hour.

I would say, however, that this theme is not developed uniformly throughout the film. The beginning is hopelessly dull and the main conflict is laid out suddenly and clumsily in one big speech at a time when the action has slowed down to almost a complete stop. Too often, random scenes of humor, violence and political complication enter irrelevantly into the stream of the picture, and distract from, rather than intensify its force.

The scenery is grand enough, but somehow the island itself is poorly characterized; this serves to lessen the reality of the situation, making the whole story less compelling.

Sinatra gives the most compelling performance. Although Tracy's part was the more significant, he seemed to over-play the priest to the point of making the development of his character appear not as a development at all, but rather a progressive revelation of the contradictions of an unchanging personality.

RICK ABRAMS

GREENAGE SUMMER

For Montrealeers suffering from these long months of icy winds and freezing temperatures, this film (at the Avenue) offers an escape into the "champagne and gold" countryside of France. The beauty of a chateau, green fields with the river Marne running through, glimpses of the caves at Dormans would certainly compensate for any flaws the film would have; but there is no need.

Though the setting is romantic, the story itself is very real and deeply moving. Its theme is not new (a girl's realization that she has become a woman), but it is handled with such delicacy and sensitivity that the film clearly distinguishes itself from the run-of-the-mill.

The story centers about a British family whose travels in France are cut short when the mother becomes seriously ill and is taken to hospital. Under the supervision of the eldest girl, Joss, the four children manage to settle themselves in a hotel where they are clearly unwelcome although rooms had been reserved. Of considerable help to them is a fellow-Britisher, Eliot, who uses his influence over the hotel owner, his mistress, to secure liberties for the children. Eliot becomes the avowed protector and friend of the youngsters who grow very fond of him and claim much of his time and attention, to the annoyance of the neglected mistress. The situation is complicated by her jealousy of the lovely Joss, by the mysterious secrecy surrounding Eliot and his occupation, and by the romantic inclinations of the bell-boy.

In almost all cases, the acting is excellent. Susannah York, as the wilful sensitive Joss, dominates the scene and succeeds in combining child-like naïveté and blossoming womanhood without over-acting, in a manner that is compelling and unsentimental.

The children are a refreshing change from the depressing "cuteness" of some Hollywood child-stars. Of the three younger ones, it is Hester, played by Jane Asher, who comes a close second to her sister, Joss, in commanding our attention. In her we see a child who has only begun to experience the changes of adolescence, but already is trying to reach into and understand the adult world.

Upon reflection, I find that I have a few misgivings about the plausibility of the story and the character of Eliot, but it would be unfair to consider that these detracted in any way from the enjoyment of the story.

WENDY LITTLE

PANORAMA

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KAREN JAMES: FOLK

Anyone interested in authentic and personal folk material will enjoy Karen James, Toronto folksinger and Folkways recording artist who is appearing at the Finjan Coffee House until Sunday.

Miss James presents a repertoire containing everything from international ballads and topical Canadian satire to traditional American blues. "Many people think I am too ethnic (whatever that means), but I think I tend to be too commercial."

Decidedly lacking in missionary zeal and militant pacifism, the songs of Karen James are personal expressions. In an interview with the *Daily* between sets, she described her background and attitude towards folk-music.

Do you feel you have a "mission" as a folksinger?

No. If something has worked for me, I feel it might work for someone else. But I never try to sell it. I sing what I feel. Fortunately, I'm spoiled. Everything I do I like.

Very often, we don't know whereof we sing. It is just ridiculous to see some young boy who doesn't even shave yet trying to sing "The Ballad of Sam Hall". Also, people shouldn't try to solve the world's problems through folk sentimentality just as white people should not sing Negro segregation songs.

Do people often compare you with Joan Baez?

Yes. They also say I sound like Bonnie Dobson. But I think that they have never listened to my songs and the others side by side. When I first started singing I consciously avoided listening to other singers so I wouldn't adopt anyone else's style. I obviously couldn't sound like Odetta. As long as I sound like Karen James I am happy.

How do you account for the popularity of folk music in Toronto and not in Montreal?

Toronto is actually a very ugly city. We do not have the beauty of Montreal. Perhaps the people of Toronto simply escape into the clubs?

How do you feel as a Canadian performer when you appear in the U.S.?

Chicago Musician Will Conduct McGill Orchestra

Dr. Dieter Kober, musical director of the Chicago Chamber Orchestra, will serve as guest conductor for the McGill Chamber Orchestra in their next concert Monday, February 19.

Dr. Kober will conduct a program featuring German composers of the 18th century. The concert begins with the Sinfonia in F by Wilhelm Friedmann Bach, Johann Sebastian's oldest son, followed by the "Ouverture des Nations Anciennes et Modernes" by Georg Philip Telemann (one of 600 overtures this composer wrote during his stay in Paris).

Soloist for the Clarinet Concerto by Johann Stamitz is Raphael Musella, first clarinetist of the Montreal Symphony Orchestra. The Sinfonia in G by Franz Xavier Richter concludes the program.

The concert will take place in Redpath Hall, beginning at 8:45 pm.

I was conscious of being Canadian when I appeared in the States, and I was proud of it; I used a lot of Canadian material. What angers me is that people think you have to go to the States

by MIKE GLOVER

to prove yourself. My concerts in America did, however, teach me how much I had to learn. The performers down there are such fantastic musicians! We are beginning to feel the pinch now in Toronto because some of the clubs are importing American performers for the jobs we used to have. But I can't blame them, for these performers are so polished.

Who would you say was the best Canadian folk musician?

Using Canadian material? Alan Mills.

The best in general?

I would rather not say. I'm afraid my opinion is terribly biased.

What do you think of the "solo" aspect of folk music?

I still cannot figure out the psychology of an audience. One of the most thrilling things I have seen was Pete Seeger getting an audience of thousands singing along with him. But this man weaves a spell of his own. My feeling is that if people want to join in with me it is fine. If they want to listen, that is also fine. Personally, I enjoy listening to a performer.

Do you consciously connect folk music and culture?

I don't look upon folk music as primarily cultural, especially people become too analytic about it. It is funny that everyone thinks they know everything about folk when they don't, really. When something like this becomes in-

"MODERATO CANTABILE" Is Disappointment

The trouble with European films is that one expects the cultural than Hollywood productions, and consequently one judges higher standards, *Moderato Cantabile*, now showing at the Savoy, a very good film.

The story is that of young mother, Jeanne Moreau, obviously dissatisfied with her conjugal life, who meets Chauvin, one of the workers in her husband's factory. The scene is a dingy cafe on the waterfront of a French industrial town, where a murder has been committed. At each meeting with Chauvin (Jean-Paul Belmondo), the mother finds out more about this crime — it appears that the murderer, who was found passionately kissing his dead mistress, killed her because there was no other way out.

The woman realizes that she is becoming infatuated with Chauvin, and things come to a climax when she leaves a dinner party to meet him. The theme of the film is the parallelism between the relationship of these two people and that of the murderer and his mistress, but the point is somewhat overstressed.

Both Jeanne Moreau and Jean-Paul Belmondo, internationally known for their acting, do their best with the very unrewarding and "antipathique" roles in this film. Miss Moreau succeeds in conveying to the audience that she is a loving mother, and hence a normal woman, not a nymphomaniac. But it seems difficult to realize that she can believe herself in love to the extent that she portrays. Belmondo, who is at his best as a "Breathless" — type villain, does not have time to establish a character in this film. He leaves an impression of a heartless beast, which may or may not be what the author intended.

DIRECTION

Peter Brook's direction is sym-

pathetic, but the melodrama is overdone. This is what one expects from Hollywood, but without technical excellence, and in some cases, especially the inconclusive end, one wonders exactly what Brook is trying to prove. The scenes are all a bit long; however, there are some very good sequences suggesting the desolation of the soul — destroying atmosphere of the town.

The title of the film refers to a sonatina played by Miss Moreau, which is the theme music of the film, played sometimes

MONDAY, FEBRUARY 12

7:00 — NEWS COMMENTARY

7:05 — WINTER CARNIVAL

7:10 — THE MASTER'S VOICE

Handel's "Water Music"

7:30 — FIRESIDE CHATS

Three Daily staff

8:00 — REVIEWS OF LITERATURE AND ART

8:10 — SONGS OF THE

The Folk Music of

8:30 — PROFESSORS' TALKS

TUESDAY, FEBRUARY 13

7:00 — NEWS

7:05 — SPORTS

7:10 — VARIATIONS IN

7:30 — THE ARTIST IN

8:00 — FEATURE

8:10 — THE MODERN BEAT

Jazz with Neil S

WEDNESDAY, FEBRUARY 14

7:00 — CAMPUS QUERY

7:05 — SPORTS

ARTIST "Rocco And His Brothers" And The European Film Tradition

lectualized, I can only see it as becoming dull. I enjoy folk music, and want others to enjoy it.

Half-Spanish and half-Norwegian in ancestry, Miss James was born in England and came to Canada in 1951. She was a child actor for the CBC, which explains in part her stage presence. "But when I burst into adolescence they didn't know what to do with me."

The CBC does not encourage new talent, she says. "I know so many talented actors in Toronto who have given up in disgust."

It is fortunate that she picked up a guitar. Singing with a perfect honesty and simplicity, Miss James is not what she would call an "entertainer in the folk idiom," in that she does not "doctor up" her material to suit anyone but herself. Her stay at the Finjan is an excellent opportunity to become acquainted with those qualities of folk music that cannot be captured by record.

ROCCO AND HIS BROTHERS. At the Snowdon with the following cast: Ginezza — Claudia Cardinale, Rocco Parondi — Alain Delon, Nadia — Annie Girardot, Rosaria Parondi — Katina Paxinou, Simon Parondi — Renato Salvatori, Ciro Parondi — Max Caillor, Vincenzo Parondi — Spiros Focas

Italy, unified as a nation less than one hundred years, has long been undergoing growing pains. Politically and economically, this condition of raw immaturity has expressed itself in its militant expansionism of the Second World War. Socially and artistically, it is exemplified by its literary and cinematic obsession with a kind of naturalism that is little different from that abandoned by America in the early Forties.

Proof of this lies in how infrequently today the novels of James T. Farrell, Nelson Algren and Willard Motley are read and the plays of Clifford Odets performed. Exceptions are admitted such as Algren's *Man With The Golden Arm*, but generally speaking, little of the limited characterization and overall determinism of rampant nationalism remain. (Elia Kazan's brand of lyrical naturalism seems to allow for characterizational determinism only when confronted with scenarios such as

Schulbergs *On The Waterfront*, but the quality of acting and direction in that film so transformed the mediocre writings of the plot that the result was a masterpiece).

MELODRAMA

The Italians, on the other hand, have tended to exploit the artlessness of sensationalistic melodrama and commercial shock techniques to an extent inconceivable to the puritanically oriented Hollywood producer. The latter is only too aware of exactly where the distinction lies between good middle-class box-office sensationalism and indigestible degeneracy on the screen. The popular American variety of motion picture brutality is never without its vicarious quality, that childishly brash and naive predominance of two-dimensional violence at the criminal level. European sensationalism, for the most part is intimately concerned with social common denominators — there are no traces of the inverted hero in them.

European film makers interested in commercializing violence draw their material from the daily tabloids; American producers create their own anti-heroes, realizing that their fringe-benefit dream phantasms are in no way typical of the social scene, but rather symbols of purity and potency with which they can gorge their heroism-starved egos.

Italians, for example, will build their second-rate melodrama around simple everyday people — frustrated telephone girls, urchins

and laborers. What is often wrong with their treatment of these down-to-earth topics is their over-emphasis on the lurid and the sordid. Their characters are given no opportunity to redeem themselves; they are doomed to failure from the very beginning. But within the past few years, film makers such as Federico Fellini have been creating a new sense of freedom within the neo-realistic genre with film like *La Strada* and *Nights of Cabiria*.

NEW APPROACH

This new approach has consisted of subordinating the sensationalistic to the lyrical, the deterministic to the uninhibited development of character. If characters such as Cabiria seem doomed to suffering and failure, they are redeemed by their own human flexibility and ever-hopeful resilience. Thus, the vociferous, brutal vision of a Rossellini has given way to the poetic and tender reality of a Fellini (with the exception, of course, of Fellini's latest film, *La Dolce Vita*).

Visconti, the director of *Rocco And His Brothers*, exemplifies all three of the final cinematic movements — genuine artistic objectivism, lurid sensationalism and lyrical intensity.

If *Rocco And His Brothers* does not succeed as a unified work of art, it is because of the failure of these elements to combine homogeneously. His characters never ultimately come to life; they seem

to be driven by forces which entirely dwarf them as individuals. The only character who emerges at all is Rocco himself, but only as a kind of pseudo-saint who acts in often incomprehensible ways. (He deserts his fiancée in favor of his brother Simon with whom she once had an affair, and who is still in love with her, because he feels it is his duty to his brother to do so. Simon, a man supposedly made brutal and dishonest by life in the city eventually murders her when she refuses to suffer his animal-like advances any longer).

DELON EFFECTIVE

Alain Delon as Rocco is effective in the role, but it is more the result of his own forceful personality than the written quality of part. Anni Girardot is excellent as Nadia, the prostitute whom Rocco almost manages to salvage from the refuse heap of urban decadence and violence.

If the point of the film is the romantic position that city life corrupts absolutely and that healthy individuals belong at home on the farm amid the olive trees, then *Rocco And His Brothers* loses a great deal in its simplistic approach to human relations. Rocco's statement at the end of the play that a sacrifice is necessary to pay for the sin of deserting the land seems terribly artificial and over-simplified, especially when his brother Simon comes home directly afterwards with blood on his coat from his recent knife slaying of Nadia.

Other rather cloying attempts at integrating symbolism which stick out like very sore thumbs are the boxing promoter's turning on of a television program displaying religious painting while preparing to make homosexual advances to a drunk and dissipated Simon; and Anni Girardot's spreading out of her arms like a freshly-stricken Christ when stabbed by Simon. It is because of such obtrusive gimmicks that the film fails to make a lasting impression.

Renato Salvatori has his moments as Simon, but never manages to transcend the limitations of his part as does Alain Delon. Katina Paxinou as Mother Parondi, matriarch presiding over a family of five sons is perhaps too much a caricatured stereotype of the woman of the soil one often sees on bottles of olive oil trading in on the splendour of sunny Italy.

WORTH SEEING

The film is, however, worth a viewing if only because of Alain Delon, Anni Girardot and the often miraculous veracity of Visconti's camera work. In the tradition of Ingmar Bergman, his photography is highly individualistic, focusing with an insistent sensuality on character and background. Like Resnais, his camera caresses his subjects with almost tangible compassion and respect.

It is this quality which places him among the highest ranks of European film-makers and restores some of the human dignity and nobility lost by the indiscriminate crudeness of some earlier Italian directors.

Rocco And His Brothers, I am told, won 27 awards at recent festivals. In some respects, this is not surprising. But if Visconti develops further as an artist, he may purge himself entirely of the false and the sensationalistic, and direct his talents to more original and rewarding aspects of a still inexhaustible medium.

JUDY ROCKWELL

JAMES ROTHER

Dudek Corrects Poor Identification

Dear Sir,

I wish to correct a minor error in the report of an interview with me, February 2. It was Valéry, not Verlaine, whom I mentioned as a poet capable of "Thinking through" fundamental questions.

Thanks to Mr. MacDougall for making this report of my rambling conversation. It's painful to read, but I imagine that's not his fault. One reason why we become writers, I suppose, is that talking is so messy and inadequate.

Yours very truly,
Louis Dudek

CANADIAN CONCERT PROVES UNEVEN BUT CHALLENGING

Montreal Symphony Orchestra under the direction of Roland Leduc, in a performance at Plateau Hall Wednesday night, sponsored by the Society of Canadian Music. Piano soloist: Mario Bernardi.

Strings in Motion	Jean Vallerand
Papotages (three excerpts)	Jean Papineau-Couture
Concerto Fantasy (premiere)	John Beckwith
Monologue	Clermont Pepin
Triptyque	Pierre Mercure
Symphonic Ode	John Weinzweig

Canadian composers of disproportionate interest were presented in a Montreal Symphony concert conducted by Roland Leduc at Plateau Hall Wednesday night.

A refreshing characteristic of the concert was the lack of any attempt by the composers to "Canadianize" their works. In recent years, the public has been subjected to the efforts of composers advertising the inane use of Canadian "folk" material in their orchestral monstrosities. The cultural status of Canadian music is still a decidedly unhealthy one, influenced as it is by the "Canadian culture" cranks. Perhaps such concerts as this will initiate a different attitude on the part of the mass media.

The program opened with "Cor-des en Mouvement", a provocative and well-constructed work by Jean Vallerand.

BRILLIANT DRAMA

Early Papineau-Couture was then presented in the selection from "Papotages". Although reminiscent of Stravinsky, this work has brilliant drama and a ferocious climax punctuated by repeated drum rhythms.

John Beckwith's Concerto Fantasy was a tiresome and disappointing affair, flaunting unwarranted varieties of mood and tempo. The calculated effects were too pretentious to sustain interest; however, both orchestra and pianist deserve

praise for their sympathetic performances. Mario Bernardi handled the unrewarding piano role with unobtrusive ease and a percussive attack, camouflaging the essentially dull nature of the composition.

The next two items proved to be the most pleasurable. Pepin's "Monologue" was a thoughtful piece embodying sincere emotional dynamics and a sense of instrumental balance. "Triptyques" (Pierre Mercure) offers basic auditory excitement, and a facile knowledge of orchestra effects.

The closing "Symphonic Ode" by John Weinzweig suggested clever manipulations of the orchestra but failed to induce the almost physiological enjoyment of "Triptyque".

UNITY OF FEELING

Surprisingly enough, the entire concert presented a unity of feeling. The musical writing consisted of the modern dissonant idioms, but the emotional range was definitely that of dark and turbulent romanticism.

Roland Leduc's direction generated warmth and stimulated a sensitive interpretation and clean execution of this challenging program

em to be much more intelligent and judges them on a higher level. By these the Eisenstein of the Elysee, is not a

is with the left hand. The music serves to introduce scenes with Bel-mondo, although the relationship is anything but "moderate and singing". The little boy gives an appealing performance, and the husband gives a suitably disagreeable one, but these characters remain in the background throughout the film.

"Moderato Cantabile" is not at all a bad film, but in my opinion the team of Brooks, Moreau, and Belmont could have done better with more inspired material.

SUE ALTSCHUL

RADIO MCGILL

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RUARY 14

7:10 — FEATURE

7:15 — LIGHT CLASSICAL MUSIC

7:45 — POET'S CORNER

Guest: Henry Moscovitch.

8:00 — MUSIC IN HISTORY

8:30 — PROFESSORS' TALKS

THURSDAY, FEBRUARY 15

7:00 — DOUBLE TAKE

7:30 — SPECIAL PRESENTATION

"Have Another Cup of Coffee" by Dan Daniels presented by S.G.W.U. students.

8:00 — STUDENT TALKS BACK

8:05 — PODIUM

The Music and Life of Frederic Chopin.

FRIDAY, FEBRUARY 16

7:00 — NEWS REVIEW

7:10 — SPORTS

7:20 — SWING OUT

Big Band Music of the Swing Era.

8:00 — FOCUS

McGill NFCUS Chapter.

8:10 — SWING OUT cont'd

Ketchum Speaks Out

"I think it is remarkable that the students of McGill can put on such a first class theatrical performance every year," said Jack Ketchum, Director of this year's Red & White Revue, in an interview this week.

In the wonderful atmosphere of the Union Grill Room, Ketchum explained his feelings on a wide number of topics. "I do all my television work (he is a CBC Producer) on Montreal's French network". As far as he is concerned, "There isn't any English television worth speaking of here — Montreal is the centre of French shows as Toronto is the centre of English ones. All we produce here in English are a few newscasts and a couple of programs".

OUTSTANDING

Asked about the Revue "Just A Season?" Ketchum replied "It is rather outstanding that those in charge of the 1962 production have had the courage to break with past tradition". Although past revues have dealt with politics and satire "This year they are doing a genuine attempt at a true musical comedy without leaning on the crutch of musical satire".

Director Ketchum thinks it took a tremendous amount of courage to break away from something which was almost bound to be a financial success. "It takes a lot of gumption to

by David Tafler

try a new face — actually this year's show is more of a revue — that's what it's called, isn't it?"

LEFT SCHOOL

Born in Holland, Michigan, Ketchum studied and earned a degree at Hope College. He entered medicine but soon became engrossed with a theatre group. He decided to study dancing in Chicago, planning to return to school if he wasn't successful. However, he was awarded a scholarship and remained in Chicago for two years. On graduating Ketchum went to

New York to audition for Agnes DeMille, one of the most prominent choreographers in the United States. He was accepted and worked for Miss DeMille for a year.

Brian MacDonald, former Director of the Red & White, asked Ketchum to come to Canada to do some work on CBFT, and he has been here ever since, a period of five years.

Soon after he became a choreographer at CBFT and in this capacity and as Director he has done many shows on that network, a large revue on the CBC English network, and "The Boy Friend" which had a successful run at the Mountain Playhouse this Summer.

INVITED HERE

It was at the Playhouse that Ian Easterbrook, Red & White Producer, met Ketchum and asked him to choreograph and direct this year's show. He accepted and "Just A Season?" is the result.

About his cast and technical aides Ketchum says he has found a flood of talent at McGill. Because of a "witty and workable" script by Peter Scupham, a "brilliant" musical score by Bill Benjamin, Rob Kelder and Barry Jones, good costumers by Shannon Flynn, and impressive sets and lighting by Tom Pound, he feels that he has been able to do much with the 1962 edition.

Gesu Produces Poor 'Roi Cerf'

If you look for quantity in your theatre, and are not too particular about the quality, the double feature at the Salle Gesu will meet all your requirements.

The plays presented are "Le Roi Cerf" (The Stag King), by Carlo Grozzi, an Italian playwright of the second half of the 18th century, and "Le Depit Amoureux", by Moliere. Neither the one nor the other is at all well known and credit must be given to the players of the Gesu Theatre for undertaking to bring them before the public.

But to attempt them both in a single evening seems to indicate an enthusiasm at once excessive and misguided. The more so as the acting is not of the highest order.

Le Roi Cerf is a "fiabesque" comedy, and, is an interesting example of one of the oldest forms of Western European theatre — one whose influence can be traced to the present day. But played as in this case at the rate of one act per hour, few apart from Ph.D. candidates will find it enjoyable.

FIABESQUE

The word "fiabesque" is derived from the Italian word meaning a fable. It is based on the Commedia dell'Arte and makes use of such stock comic characters as Pantaloon, Brighella (both played by Louis de Santis) and the half-mask worn by the performers to conceal their identity.

This type of play is the forerunner of the modern pantomime, with the emphasis of the fantastic, the impossible, the world of the Arabian Nights, the fairy tale world in which we all, at some time, take refuge. Unfortunately this atmosphere of fantasy is for the most part lacking.

What the director seems to have forgotten, however, is that this play was written to be performed in spite of a noisy audience, a stage dimly lit by candle-light, and a selection of young bloods sitting on the stage itself. The author naturally took his time in presenting his plot and his characters and much of his dialogue is intended to maintain the illusion of the fairy-tale.

BAD ACTORS

My real quarrel is with the acting. The pace during the whole first act was pitifully slow, and only when the comic characters Brighella, Smeraldine and Truffaldin were on stage did the action, somewhat fitfully, come to life.

The second act moved a little faster. Bertrand Gagnon, as the prince, tried hard to achieve some cohesion but the fantasy which here reaches its peak was not intense enough to hold the attention of the audience.

In a play requiring a certain amount of singing, it was a pity that there were no singers among the cast. However, at one point, the imitation of one singer by another would have been less amusing if the first performer had not been so superlatively bad.

Some of the actors ignored even basic rules of stagecraft. They refused to look at each other, apparently devoting their concentration to the stage at their feet. This of course destroyed any illusion the play might have created and annoyed the audience intensely.

MOMENTS

And yet, there were moments when the illusion took hold, when the impossible became reality and the play came to life.

Claude Saint-Denis as Truffaldin, the bird-catcher, mimed his profession with vigour and expression and some excellent clowning, while the rest of the cast behind the scenes, whistled and chirruped, imitating the birds.

Cigolotti, the magician's assistant (Jean Richard), who introduces the play with the help of a parrot (the magician) made the most of his small part. His timing was adjusted to the mood of the audience, which in itself set him apart from his colleagues, who waited, often in vain, for our reaction.

A character who made a big impression was the large brown bear, who is the object of a hunting-party in the woods. If some of the other performers had enjoyed themselves as much, and had given rein to their feelings to the same extent as this bear, the audience might have discovered more of the magical charm in this play and a little less of the impossible.

GRAEME BELL

PRO MUSICA SOCIETY — Series for Young People
3rd concert — Sat. Feb. 17, 2:30 pm, GESU HALL
PAGANINI QUARTET
TICKETS: Students \$1 — Adults accompanying children \$2.50
On sale at 2130 Mountain St. — Office hours:
12 noon to 4 pm Mon. to Fri. — Inf. VI. 5-0532



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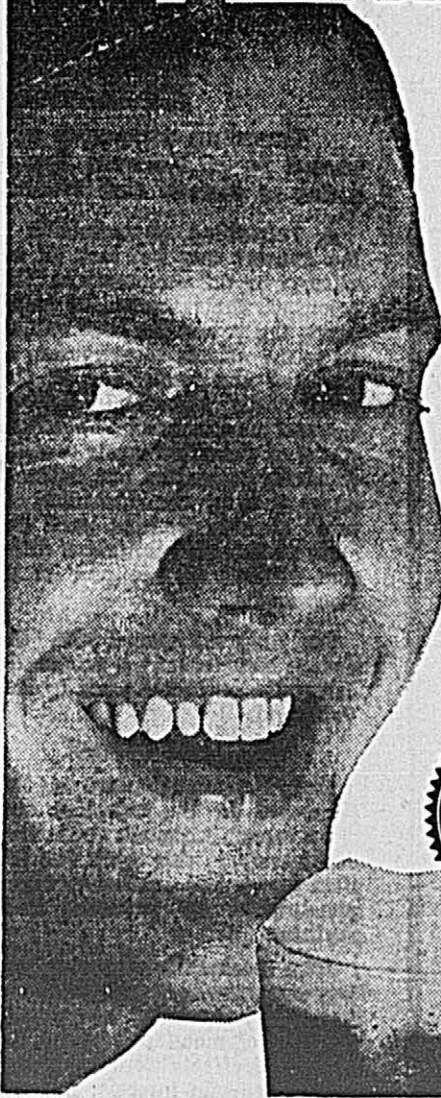
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'NEATH THE HILL

with and
lew soroka robert prinsky

The Red and White Revue opened Wednesday night. By now, some of you have already seen it, and before the 11-day run is over, many more of you will attend McGill's biggest theatrical production. But what appears on the stage is a far cry from the shenanigans that go on during rehearsals. We know, because we attended the last practise before the final dress...

At the make up table: Let's see here. I've got to make you look old. Hmm... a line here... and one here... now at least you look 30. Screw your face up again... hmm... ah beautiful, hold it... now you're at least 95. You look great!

Then comes the all-pervading call of stage manager Alan Butler: PLACES! Everyone shudders, not from fear but from the tremendous volume... and one of the dancers remarks that she can't find her costume because it's in her compact which is lost.

The Curtain Rises

So everyone is in place and the curtain rises — but not exactly since the curtain isn't ready yet so the booming voice lets out with "Curtain Up" and the show is on the road.

Since it's the first dress rehearsal, things are bound to go awry. The costumes are not quite complete: Max Bernard's pants are being held up by a piece of rope... Lil Singer's costume appeared to be incomplete but we later learn it isn't... Dave Francis has to stuff a pillow under his policeman's outfit to fill it out properly.

Naturally a few lines are forgotten, dance steps missed, and songs miscued. The Director, Jack Ketchum, is sitting at the back of Moyse Hall; but his communications are not well understood since he has laryngitis. So he moves up onto the stage to direct which was unfortunate for him since he is rapped in the mouth by one of the dancers when he comes too close during a wild turn.

The Sets Go Up

The sets go up during the show causing many a panic-stricken moment. Tom Pound leads the construction gang and frail Conchita Alemany supplies the muscles, doing a great job in lifting the heavy flats.

Some of the scenes don't exactly come off as expected. Dave Francis' police hat is about six sizes too small and falls off everytime he blows his whistle. After losing it on his way out, he dashes back on stage only to find that Peter Scupham has kicked it into the wings in a marvelous improvisation that somehow looked like the Tex Coulter of old.

Then there's the Jazz Ballet which must be very good with proper costuming. Unfortunately, at the rehearsal poor Francis doesn't have enough time to change his costume properly; he appears on stage pulling up his pants which are too small and won't do up. This doesn't help his dancing any.

And it doesn't help Max Bernard's either. The sight of Dave's struggles is too much for him and he cracks up completely. We aren't sure which is the funnier sight, Francis trying to keep his pants up or Bernard trying to keep a straight face while the ceiling falls in around him.

St. James United Church

463 St. Catherine Street, West, and
1435 City Councillors Street.
Close-by McGill

11:00 am — Morning Worship

7:10 pm — In the Sanctuary:

Pre-Service Symphonic Band Recital

7:30 pm — Sermon Subject:

"THE CHRISTIAN QUEST FOR UNITY."

Will Christians Ever be One?

Guest Preacher

Dr. DOUGLAS J. WILSON

Brilliant columnist of the "Montreal Star" who will give his impressions of The Third Assembly of The World Council of Churches in New Delhi, India.

9:00 pm — Fellowship Hour in Dawson Hall

Dr. Wilson will show coloured pictures of The World Council of Churches Assembly in New Delhi.

THE ROSEMOUNT HIGH SCHOOL SYMPHONIC BAND, under the direction of Arnold McLaughlan, will present a Pre-Service Recital, accompany the singing at the Evening Service and play several selections.

D. VI. 9-1231

They Serve The Students

McGill's Assistant Deans

A university official recently remarked; "Assistant Deans at McGill have the worst set of names you ever heard. One is stern (Dr. Stern, Graduate Studies and Research), one baneful (Dr. Banfill, Faculty of Medicine), and one solemn (Dr. C.D. Solin, Arts and Science). Only one is at all cheerful (Professor Joly, Engineering) and even he doesn't look it." This tasteful comment was referred to us by Assistant Dean Joly himself, who should know.

Probably most McGill students don't know any more about Professor Joly or his three counterparts than their names. However, the role of the four assistant deans (Dr. Banfill is strictly speaking, an associate dean) is becoming increasingly important with the growth in the student population, which makes the administration of the larger faculties impossible for any single man.

Principal F. Cyril James told the *Daily* that the need for assistant deans has arisen largely in the period of expansion since 1945. Medicine has had an assistant dean for about twenty-five years, but the other three posts date from the post-war period.

Advise Students

Perhaps the most important function of the assistant deans, is advising students. A simple mathematical calculation reveals that two men can see approximately twice as many students as one. To maintain contact with the students, all assistant deans (and in fact all deans) find time for some teaching in addition to their administrative responsibilities. At certain times, such as the first two weeks of the term, administration takes up to seven-eighths of their time, but over the year, they try to devote half of their time to teaching.

"You can't have good administrators in a university unless they are experienced teachers", Dr. James emphasized. "Administration is merely hard work applied to a field in which you have interest and experience. We need men who understand by experience the problems of teacher and student".

Experience

The assistant dean is not necessarily a full professor. Dr. Solin was only promoted to full professor within the last two years. All the present incumbents were comparatively young when appointed, and none had been a Department Chairman. They had served on various committees as they still do. There is no committee however of which the assistant dean is a member ex officio.

Only one assistant dean has been promoted to the deanship, Dr. James explained. The position does not carry any automatic right of succession. "The Prime Minister would not be suc-

ceeded by his parliamentary assistant", was the comparison made by the Principal.

We interviewed two assistant deans, as well as the principal, to discover what the post feels like to its occupant.

by GARTH STEVENSON
features editor
and LEW SOROKA

An Assistant Dean of Arts and Science, Dr. C.D. Solin perhaps sees more students each year than any man in the University. He is an advisor on students' curricula, other general student problems, a member of numerous Faculty Committees, and an active Professor of Mathematics. He also takes part in numerous extra-curricular student activities and is active in organizations outside the context of McGill. "The rest of the time", he says, "is my own".

Familiar To All

Dr. Solin's official functions are familiar to every student in Arts and Science. Until this year, his office was in charge of all admissions to the Faculty. This year, necessity dictated that an admission committee was set up to deal with the vast number of new students attending McGill. However, his office is still responsible for students on behalf of the Faculty.

The large increase in the number of students is a major concern to Dr. Solin. As he puts it, he can no longer give the same service to students as he did seven or eight years ago — there are simply too many of them.

In fact, the Assistant Dean has acquired a reputation of being a hard man to reach. He regrets this to no small degree, and points out that he gives as much time to students as he can. A direct concern with the student body is essential if you are to guide them with any degree of wisdom, he says.

In keeping with this concern, Assistant Dean Solin won't give up his two courses in Mathematics. This is as many courses as any full Professor teaches, and he insists on keeping them in spite of his added administrative burden. Teaching is as important as administrative technicalities, and more satisfying.

Dr. Solin has always considered his interest in student activities to be of great importance. They are his unofficial functions, he says, but nevertheless a source of much interest, and satisfaction.

Assistant Dean Joly of the Faculty of Engineering summed up his job as only an engineer could: "I do what no one else wants to do".

Useful Purposes

In spite of his inherent modesty, however, we must point out that the Dean does serve several

useful purposes. Perhaps his chief duty is that of Secretary of the Committees on Standing and Promotion. This is the group of men who decide the fate of each and every engineer: to pass or not to pass.

Dean Joly himself does not make these decisions himself. He reports to the Committee the marks he has received, and they do the actual deciding. However, in a Faculty of some 1,300 students, such a committee cannot be expected to discuss thoughtfully each and every student. In most cases, the actual results of examinations tell the tale, but where there is some doubt, Dean Joly enters the picture. It is he who submits recommendations to the Committee on borderline cases. His advice is not always accepted, but he does bear much responsibility for the success or failure of his students.

Teacher At Heart

It is important to note that Dean Joly does consider them his students. He is a teacher at heart, and he looks upon his duties as Assistant Dean in the light of how he can educate his pupils. He puts it this way: "I try to see eye to eye with the student. If we disagree, I try to find out what our differences are about."

In his position as Assistant Dean, he has the opportunity of speaking to a great many students. Discussing their problems gives him a chance to carry out his conviction that by far the best way to teach is to speak to a student face-to-face.

Despite what many people think, Assistant Dean Joly does not preach the superiority of engineers, especially as compared to Artsmen. In fact, as he pointed out, 30% of the first-year engineering course consists of arts courses. "I often get students in here", he said, "who, having failed their arts courses, ask what this has to do with engineering". This does not touch the heart of the Assistant Dean, however, and perhaps this is where he does some of the teaching he talks about.

Unique Function

The use of the term "Assistant" should not infer to any student some idea of non-importance on the part of Assistant Deans. Theirs is a unique function which is as necessary as a Students' Union. They are in most cases the student's closest contact with the Faculty in which he is registered, aside from his actual professors. As a member of faculty boards, the Assistant Dean is in a position to aid and advise students on almost any problems they may have. His competence in this respect is heightened by the fact that every Assistant Dean we spoke to was adamant in his desire to continue teaching. Perhaps this gives him the contact with the realities of student life that make him and his office invaluable.

ST. LUKE'S CHAPEL

EPIPHANY VI

9:30 am — Holy Communion
(Sung)

7:00 pm — Evensong

7:30 pm — The Rev'd. Prof. Desmond Bowen, Dept. of History Carleton University, on the "The Christian & War."

THE ANGLICAN CHAPLAINCY

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CARNIBELLES — 1962



Rhoda Feinstein

Rhoda, a black haired 5'4", attended Outremont and West Hill Highs, and graduated from the latter. This brown-eyed Miss plays golf and tennis and enjoys swimming and water-skiing. She has an interest in music and is a fairly accomplished pianist. Rhoda is 18 years old and is a sophomore in the Arts Faculty.



Nancy Korn

Nancy is a 5'5" blonde with greenish-blue eyes who comes to us from Delmar, New York. 20 years old, she graduated from Bethlehem High in Delmar and has attended Elmyra College in New York State. She likes swimming, dancing and many other sports. Nancy enjoys music and has sung in various choirs. She is in P & OT 2.



Dixi Lambert

Dixi is a brown-eyed 5'4" redhead who hails from Montreal. She graduated from high school at Kings Mall in Compton, Quebec and has attended the French speaking College Marie de France. Dixi boasts a great interest in skiing, dancing, tennis and sailing. She is 19 years old and is presently in BA 2.

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Heidi Leus

Heidi is a 19 years old 5'7" brunette residing in the Town of Mount Royal. This brown-eyed lass graduated from Mount Royal High School and has studied for two years in Europe. Heidi enjoys skiing, dancing, sailing and has an interest in art. She is presently an Arts sophomore.



Anitra Mamen

Anitra, an RVC resident, is 18 years old and comes from Ste. Anne de Bellevue, Quebec where she graduated at MacDonald High School. This 5'7" grey-eyed blond does a lot of skiing, dancing, swimming, skating, riding and plays tennis and basketball. Anitra is in the Faculty of Science, MDCM 2.

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Photos by PETER BURSTYN

SPORTS BEAT

by BOB COHEN

A heady coach, a crew-cut court-wise guard whose body temperature must run somewhat below the 98.6 mark and a stringbean centre endowed with a complete set of elastic joints are major reasons for the return of intercollegiate basketball prominence to McGill.

These three haven't done it alone though. They have been backed up and sometimes bailed out by teammates Horeck, Walker, Monteith, Shore, Melchowsky, Macdonald, and Pepper. This is the first Redmen team to bring home a basketball title in 27 years. They have done it by playing an imaginative, high scoring, very exciting brand of basketball. Times have changed.

REMEMBER WHEN?

This hoopla squad, compared with McGill's last winners (1930-34) represents a study in the evolution of the game of basketball. A quick glance at the record books shows that the 1934 team's highest scoring game was a 35 point effort against the Toronto. (It turns out that the Redmen needed every one of those points as the Blues potted 33.)

If the chroniclers of thirties had bothered to describe the brand of basketball being played, we would have probably read a lot about two handed set shooting and ball control.

This slower brand of ball was ushered out in the forties. Along came Hank Lusetti and his radical one handed shot which (along with variations on the theme) permanently changed the game. What we witnessed last night was something very different from the type of game Messrs. Lewin, Smail, Gormly, Young, Faulkner, Ross, and Bowes played for coach Van Wagner in '34.

Wednesday's game was racehorse basketball at its fire-wagon peak. Fast breaks, drives, hook shots and jumpshots, many many jumpshots, were the order of the evening.

We have enjoyed watching the Redmen. A fitting climax to this intercollegiate season would be taking it all. Go big Red!

LEO KONYK NIGHT

What can we tell you? What can we say about a man who, in eight years at McGill, has won every conceivable athletics honor, played on thirteen intercollegiate football and hockey teams and, at the same time, produced an unscathed academic slate.

You'll see the fellow play hockey next Thursday night. You'll see him skate in that compact manner of his. You'll see him shoot the puck — a flick of the wrists and then nothing. You'll see some people giving him some sort of token for his service to the University.

Watch carefully. You will be participating in an event marking the end of an era. There's never been anything quite like it.

What can we tell you? Who knows. We'll leave it up to the fellow who will make the presentation on Leo Konyk Night, Thursday, February 16, 6:30 pm, McGill Winter Stadium.

WELCOME ABOARD MURPHY!

The Athletics Department was blessed with good news this past week. Ron Murphy, Former Redmen and Alouette lineman announced his intention of staying on at the University to continue his work with the Phys. Ed. staff and to coach the line of the Big Red Team.

This news, to us, is good news. In Murphy, the University has a member of the football coaching staff who is on the athletics staff. In keeping Ron, McGill has also latched onto a first rate coach to step into the vacated shoes of Vaughn McVey. Redmen football '62 is off on the right foot.

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Bronze Medallion Course

Will the following students please pick up their Bronze Medallion and crests at Office No. 3 in the Gymnasium.

Peter Jones
Robert Conrad
Cliff Lax
Peter Ross
Phillip Baron
Danny Klein
Art Schwartz
Mark Mandelcorn
Norman Glouberman
Aaron Rothman

GOLF CLASSES

— MEN —

Instructional classes in Golf will be offered to students and Faculty, Wednesday evening in the Sir Arthur Currie Gymnasium from 7 — 9 pm.

7 - 8 — Students

8 - 9 — Faculty

Registration for these classes will be held in Room 3 of the Gymnasium since the number in each class is limited.

These instructional classes will be given by Mr.

George Andrew — Golf professional for nine years.

His assistant will be Mr. Dave Copp.

Registration will commence Friday, Feb. 9 from 9 am to 5 pm

Fencers Depart For Queen City Defend Intercollegiate Championship

by ED IWASIW

On Saturday morning, the McGill Fencing Team will be in Toronto to defend the Charles Walters Team Trophy, which they won last year. Led by their coach, George Tulley, the team is extremely confident and feels certain it can defeat the U. of T.

The McGill team is bolstered by Wellington Chen, last year's sabre champion, and Jean-Claude Benitah, winner of the foil and epee events. Also included are Marcus Waring, Peter King, Albert Bensadour and Bob Johnson.

The McGill team has been successful in its matches this year, winning the majority of tournaments. It defeated St. John's Military College by a decisive margin, and also beat Westmount Y.M.C.A., which is a highly rated team. At the Athletics Night, they were to

have played University of Montreal. However, Montreal defaulted the match.

LAST YEAR

Last year, McGill won all three categories of the Toronto tournament, and are favourites to repeat. The McGill squad will participate in the events as follows: Peter King—sabre, Marcus Waring—foil, Bob Johnson—epee, Jean-Claude Benitah—foil and epee, Wellington Chen—foil and sabre, Albert Bensadour—epee and sabre. Last year, Benitah won the Charles Walters

Individual Trophies for the foil and epee, and Chen won the Charles Walters Individual Trophies for the sabre.

This is the most important match of the year for McGill, as it is the only Intercollegiate Competition the fencers are entered in. The team going to Toronto has been chosen from the many members of the fencing club. Entered in their first Intercollegiate meet are Markus Waring and Bob Johnson, who are expected to profit greatly in experience.

ELECTIONS

NOMINATIONS FOR THE FOLLOWING OFFICES ARE HEREBY CALLED FOR:

PRESIDENT OF THE STUDENTS' SOCIETY

Nominations for President of the Students' Society of McGill University must be signed by at least one hundred members of the Students' Society.

VICE-PRESIDENT OF THE STUDENTS' SOCIETY

Nominations for Vice-President of the Students' Society of McGill University must be signed by at least fifty members of the Students' Society.

CHAIRMAN OF THE STUDENTS' ATHLETICS COUNCIL

Nominations for Chairman of the Students' Athletics Council must be signed by at least fifty MALE members of the Students' Society.

All nominations must be in writing, signed by the nominees, and in the hands of the Secretary-Treasurer of the Students' Society by 4 pm on MONDAY, FEBRUARY 19, 1962.

Nomination forms must contain only those words required by Section II of the Students' Society of McGill University Electoral By-Laws.

THE MINIMUM ACADEMIC REQUIREMENT WILL APPLY TO ALL NOMINEES

Women students may run for the office of President of the Students' Society and for the office of Vice-President of the Students' Society.

They may sign nominations for both these offices.

All students registered in the University are members of the Students' Society, except for the following:

- Partial students taking less than three courses.
- Students governed by the constitution of the Macdonald College Students' Society.
- Students registered in the Faculty of Graduate Studies and Research who are non-resident students, partial students, or full-time members of the teaching staff.

THE ABOVE OFFICES TAKE EFFECT FROM JULY 1, 1962
ELECTIONS WILL BE HELD ON THURSDAY MARCH 1, 1962

WILFRED T. HASTINGS,
Secretary-Treasurer
Students' Society

Braves Lose To U of M; Ski Team Defends Fisticuffs Mar Contest Its O.Q.A.A. Title

by ENN RAUDSEPP

In hockey action Wednesday night, the McGill Braves and U of M Junior Carabins tried to emulate their basketballing schoolmates with mixed success — U of M with ten points almost succeeded but the Braves with eight were never even close.

With this win, the Flying Frenchmen moved into sole possession of second place in the City Intercollegiate Loop. The fast skating Carabins took permanent hold of the lead at the four-minute mark of the opening period when Georges Paquet drilled a screen slapshot past surprised Braves' goaler, Bruce Glencross.

Moments later, McGill Captain Steve Molson, set up by Fred McRobie, broke in all alone, making no mistake as he dented the twine, to tie the score. The Carabins' impressive drive gave them three more goals before the Braves retaliated — Tusker Houghton taking the scalp.

GO TO DEFENCE

Starting the second frame playing mainly defensive hockey, the Braves managed to keep the deluge of goals down to three, but suffered on offence, scoring only one tally.

Up to this point, the game had been fast and clean but a sudden "change of heart" turned the match into a succession of sneak body checks and fights. On the scoring side, McGill's remaining goals came through the efforts of Andy Robertson with four and Molson with his second of the night. Except for adverse fortune, the Braves might have evened the count, but with the puck bouncing off sticks and goalposts, the Braves

couldn't settle themselves and consequently failed to overhaul the Carabins.

A total of 3 hat-tricks was scored, U of M's Corbell and LePort getting the coveted three pointers along with Robertson's 4 tally output.

The final three minutes, more hectic than a school of porpoises, saw four fights break out, netting the teams double penalties each time. For McGill, it was "BigBad" Phil Chiarella drawing the longest stretch in the sin bin. At one single time, just before the termination of the match, U of M had 5 players serving time simultaneously with 3 Braves.

From this point of view and also from the relatively high score of 10-8, it is obvious that whatever spectators were present enjoyed themselves immensely. As for the game of hockey...

COPP COMMENTS

Coach Dave Copp, on being interviewed, said, "We played loose hockey, while they played a gambling type of game inside our blue-line. They scored several soft goals." He was referring to the many Montreal breakaways, which gave the McGill defence a difficult time.

Braves' goaler Glencross was left facing the Carabin sharpshooters for seconds at a time without any protection at all. Copp

also said, "They got away with daring hockey, more than the percentages should have allowed." The team suffered without the presence of Rick Moore and Len McDougall, thereby rendering the line of Tibbits, Moore and McDougall ineffective. The absence of this high-scoring line was felt toward the end of the game.

McGill still has a mathematical chance of entering a playoff position, if they win their remaining three games against U. of M., Mac., and Sir George. The league rules state that if a second place team takes points away from the first place team, they may challenge for the championship.

Weekend Sports Schedule

AT TORONTO

Friday
Redmen Hockey
Saturday
O.Q.A.A. Fencing Tourney

AT UNB

Friday
Swim Meet
Redmen Basketball Ex.

AT U of M

O.Q.A.A. Ski Tourney

The McGill Ski Team tomorrow begins a two day defence of its OQAA Championship minus the services of star performer Murray Elder.

Elder was knocked out of meet skiing for the remainder of the season when he tore some leg ligaments in Banff last weekend. This was only one of the setbacks the ski team suffered out West. Little sleep and lack of time to adapt to the high altitude conditions of the Rockies were also telling factors in McGill's fifth place finish.

COMBAT PROVEN

There were few highlights in McGill's disappointing finish at Banff. Ron Okkenhaug was the individual high man with a ninth place to his credit in the cross-country. The young Norwegian competed against a field which had several ex-olympic cross-country men in it.

The Redmen's best finish as a team was in the jumping competition. Paced by Bart Larrow, they ended up second in this Nordic event.

Coach Nikitin, viewing his 1962 team in actual competition for the first time, was pleased with the performance of Nils Badenduck. The rookie finished eleventh in the slalom and in the teens in the downhill. Nikitin called him the "find" of the meet.

U OF M HOST

Today and tomorrow's races, hosted by the University of Mont-

real, will be held in a number of places. The alpine events (downhill, slalom, giant slalom) will be run off at St. Sauveur. The jumping competition will take place at the Host's jump at the corner of Bellingham and Mt. Royal Blvd. The cross-country course will be set up in Morin Heights.

BATTLE

Competing against the defending champion McGill team will be the U of M, Queen's, Toronto, Carlton and Laval.

Coach Nikitin has sized up the meet as a battle between the Nordic teams. He expects Carlton to come up with a crack crew in the stamina events. McGill is defending an enviable record. In the six years that Nikitin has coached the team, it has won four O.Q.A.A. titles.

Captain Hugh Harris, Richard Shirley and Tony Maxwell will be skiing in the downhill, slalom and jumping events. Gord McKay, Pete Adams and Ron Okkenhaug will wear Red and White colours in the cross-country along with Nils Badenduck (who will also be competing in the Alpine events).

Bart Larrow, McGill's excellent jumper, who jumped for the University of Vermont in his undergraduate days, will be the man to watch in his specialty.

I'm
a very
patient
man.



When I break
a shoelace in the
morning,
I laugh.



A snowstorm
stops traffic?
I just smile and
wait...patiently.



BUT...when I'm
really thirsty
and I can't get a
CANADIAN,
I lose my temper!





*the
beer
that
thirst
built!*